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citypaper

PHILADELPHIA'S INDEPENDENT WEEKLY NEWSPAPER
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AMS | The great Phillies T-shirt sweep ► QUEER BAIT | LGBT History Month

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Barry: I've not finished I've been the Devil, whole band I've come to take you in. Well, but first I've got to take to the County home.

So that was Nathan running on that house for what all night?

This study brought to you by the [editor of M. Night Shyamalan](#)

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Journal of Internal Medicine 247: 399–406



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it was exactly that very colour - a green

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**publisher's
clearinghouse**
By Paul Dwyer

THE LONG AND WINDING ROAD

► **AS I CONTEMPLATE** the span of my 27-year career here at City Paper, a flood of memories comes pouring forth. As an alt-weekly that came of age in the late '80s, we used to kid that the paper was something we produced in between parties.

But I won't be sharing any of those memories with you in this column. Those are mine to take with me. There are plenty of other images of people and places that resonate — and that I can share with you. Like seeing young artists develop, because staff here had eventually take on some leadership roles at City Paper. Like partaking with lifelong young festival organizers and watching them grow their projects to become major arts festivals. Like working with neighborhood business groups to produce presentations at our events and then watching those neighborhoods blossom into vibrant commercial corridors — and social communities. You get to see a little of 27 years

I remember a mother's heartfelt gratitude over a story we wrote about her son's untimely death, and the realization that came when a certain state senator went to prison for the very things he used to do regarding us, years prior to his conviction.

And then, there were the edgier images, like an ad campaign by a local nightclub that so infuriated the Catholic Church, full-page apology ads over the following week. Or the ads depicting the king of Thailand in hip-hop garb and full bling that nearly resulted in diplomatic sanctions. (That story was picked up by media outlets across the globe, including the *Observer* in London.)

City Paper means a lot of things to a lot of people. Beyond being a credible, reliable and sparsely newsworthy, there's a culture here — a culture driven together around the belief that an informed citizenry is the key to preserving democracy, and to improving local communities.

If this is starting to sound like a *nerd* song, well, that's because it is.

After continuously guffing in over at City Paper, I've decided to write a new chapter in the coming year. I'll be handing off the publisher reins

to Nancy Straka, our associate publisher, and trusting her to preserve the standard that's defined the paper for nearly 30 years. I can't think of a better successor than Nancy. We're devoted to her growth and, I should note, to her share of our responsibilities. And those valleys are a real fit for City Paper.

As for me, my passion for organizational development, fueled by my experience working with hundreds of business owners over the years, has compelled me to move full-time in that direction. So, after the ball drops on Dec. 31, I'll take my leave and do my City Paper shoveling from the sidelines.

Needless to say, a lot of soul-searching went into this decision that I'm quite clear on several

If this is starting to sound like a swan song, well...

things: 1) The owners of City Paper are as thoughtful as they are; 2) the management team is stronger than ever; and 3) the culture at City Paper remains among the best there is. In other words, the staff really works well together.

And, with those things in mind, my decision was somehow made easier. Blowing those three notes in place reassures me that the child I helped raise and nurture will continue to grow and find his way in the world, just as I will.

(journal.envergebio.org/issue/2017-01)

meal
tickets

FROM THE
WEEKEND

Eat or drink anything good this weekend?

We want to hear about it!

city council members

ENTER THE WORLD OF

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CARAKH FESTIVAL, live featuring Miroslav Broz, West Philadelphia Orchestra
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*In a jealous rage
Don José
murders
his one true
love*

Garmen
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Philadelphia
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THE BODY TELLS THE STORY
PENNSYLVANIA BALLET
Don José, Act II, Scene 1. Photo: Jeff Berman

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the naked city



DANIEL LIPST

A MILLION STORIES

Back to ignoring... well, what's that other old weekly about?



Perhaps one of the main body's endearing aspects about Philadelphia sports fans is the manner with which they feel they literally own their sports teams. It's their dollars after all—for seats, not licenses, parking, *groverious blunderous turkey legs* and, oh yeah, their club new stadium—so that have transformed their teams, the Phillies especially, from *penny-pinching partywaists* into big-spending, in-space-media market behemoths. It's that sense of ownership that has, in recent years, spurred the *entire team* to *invest* in *MLB* (Philadelphia's *Philadelphia Phillies*) by bloggers and e-mail screens from *Bardonia* to *Rowdy*.

And while many of those short on ideas look over to *Major League Baseball's* worth by tipping around trademarks and trademarks here, lots of their money used specific players' names and likenesses. Though *MLB* is mostly interested in protecting team logos and trademarks, not in the players' union. Last week, the *Major League Baseball Players Association* (*MLBPA*) caught up to its one of the more popular sites, in making *dissemination* to several local blogs, source is tell *MLB* team. Mike Meech is president of *thebigstays.com*, the only blogger who agreed to speak on the record, received e-mail on Sept. 29 from *MLBPA* assistant general counsel *Timothy Slavin*, stating:

"It has come to our attention that some of the player-related material for sale on your website are unknown, and not created by or with the consent of the relevant player, his agent or anyone here at

the *MLBPA*. This is a violation of *player or intellectual property rights*. The e-mail listed 31 different items to be pulled from the site "with least delay."

"Professional athletes" and "intellectual property" may seem archaic, but Meech wasn't looking for a protected legal battle, and accepted, saying *And indeed*, some of Meech's shots probably did violate what noted local copyright attorney *Henry Friedman* calls a player's "right to publicity," essentially a famous person's right to control how his or her likeness is used for others' financial gain. These included website renderings of players, their names, nicknames and/or uniform numbers.

But others were knock-out. There was a tee that read to the best for *John & Paul & George & Ringo* (short, lacking the first names) *Jimmie & Chrissy & Ryan & Cole*. Another demand in violation knocked off a *Florida* *Flamenco* design.

According to the *MLBPA*, Slavin, the union's rights extend beyond just names, and include players' *voiceovers, likeness, signature, biographical data and playing records*. "And yes, the union does have people to monitor the Internet for folks who are infringing on the players' rights," says Slavin, though it also relies on tips from its licensed authors—the folks who stand to lose if you spend your dollars on an unauthorized, if much more creative, *Becker* *October*. What would be *Cheney* shirt.

Friedman, who hasn't seen the T-shirt design in question, says some may still take a *gray* sweater between his use and an acceptable right of publicity. "The question for that being fair use is, 'How else

were you supposed to describe these people?" explains Friedman. "There's a famous case that involves *New Kids on the Block*. There was a fan club, and *New Kids on the Block* was part of the name of the fan club. The court held that there's just no other way to describe it." (These things aren't cheap out-and-out. Friedman successfully represented the *Besties* universe in a 1998 case, *Apple Corps v. Burton* *Master*, *several* *between* that there's only the band members' first names.)

Meech and other bloggers don't seem interested in proving their fair-use case against the *well-heeled union*. But even if the union isn't playing nicely with the bloggers, since of the players aren't less concerned with the letter of the law.

"Please *Phillie Phanatic* *Stairs* connected us when we had those *Use Stairs in Case of Emergency* shirts," says Meech. "He said, 'I don't want to go to pay in any trouble, but would you mind sending me a few cases so I can take them with me to appearances?'"

+ REAL EVIL

You know what real evil is? Baseball is taking
see continued on page 10

[is caught in a crimson tidal wave]

A Million Dollars

an estimated \$100 million per page

a **hundred of money** from corporate interests that are willing to **pour on the north and water** and anything else that gets on the way of their obscene profit margins, and using that money to both promote their greed and convince the very folks getting screwed that the **screwing** is in their best interest.

And evil, in other words, is Tom Corbett.

The Republican attorney general—and, if the polls bear out, our next governor—**crossed that Rubicon** in recent weeks by launching ads on radio and television against creating a new revenue tax on the companies currently eating the **Marcellus Shale** for natural gas. Now, whether those companies should be paying the State for gas is a debate we'll save for another day, but to argue that Pennsylvania, whose budget faces a **disastrous** **cut** a year after a year after year, should be the only natural gas state in the country to not reap any financial benefit from this plundering of its resources? That's insane.

Surely, this position has nothing to do with the **more than \$300,000,000** gas interests have pumped into Corbett's efforts.

In the ads, Corbett tells you that someone tax will drive up your utility bills and cost the state precious jobs. He's either an **idiot** or a **liar**. Take your pick.

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take up any state money would bring in **nearly \$2 billion**—with a “b”—to Harrisburg’s depleted treasury. That’s, by our math, about **\$2,000 jobs**.

For the second other obvious reason, more than **three-quarters** of **Pennsylvania** support a new race tax. Tom Corbett doesn’t, because he’s naive—or, not part of the industry funding his campaign but also in a desperate ideology that says we should allow giant companies to gouge and get **nothing in return**.

For that, Corbett gets a **D** on our **D**-grade **How Evil Is Tom Corbett?** Benchmark™.

Now, then, before this onslaught of news, you might break our rule.

► *This week's report is by Jeffrey C. Ballman and Brian Marston. It found us at www.foxnews.com/politics. And, get your daily fix of news, sports and comics on our site: TheCity.com/politics*



the bell curve
GPA to Quality to Life or Later

[1] A crowd boss Mayor Nutter at President Obama's inauguration only as he shouts "Yes We Can!" "We didn't let me finish," says Nutter "I was going to say 'Yes We Can'—let my jailer's voice tell me that!"

[1] Mayor Nutter leaves walkthrough Cokes Creek Park to promote the city's new park, "Nutter" City Park, "Nutter"

[1] St. Mark's Church, whose congregation numbers dropped from 1,000 a century ago to 20 today, closes its doors. Entering this office 25 percent lower

[2] Mayor Nutter joins President Obama in Washington to discuss infrastructure needs. "Nutter" says Obama, "Nutter."

[0] "We're mostly dead, pretty bad luck of publicity. We've had a few bad officers, and they're about the only thing left." Police Commissioner Charles Ramsey bid his last day as a firefighter. "Especially this part of the suit about, you know, not being the sort of people who get ground, and not stealing drugs from drug dealers, and not selling them." "Nutter" it occurs then that maybe we need to make that sort a bit more specific.

[0] Sen. Arlen Specter campaigns for Sen. Joe Sestak, who defeated him in this year's primary. Then somebody dropped him like a bomb and he's out of the race. Out of the race.

[7] A Northwestern University report shows that Phil's personal plans the worst compared to 77 other big-name, and will be bankrupt by 2015. Whatever we'll probably still be living in a safer space by then.

[1] Though state is getting to be negotiate a national gas tax. Gov. Ed Rendell calls their recent meeting a "historic discussion" that made "significant progress." "Adding that you're all 'lacked' whatever," Tom Corbett "lacked control and" while anything that matters.

[2] Mayor Nutter officially nominates the Clerk of Quarter Session. "And so my power grows," says Arlen Nutter. Queens of Beer: Pong.

This week's total: -3 | Last week's total: 3

the other white meat > dewarisk.com



"I know you're not gay, private—I'm talking about the 'Don't Ask, Don't Tell' policy regarding you being a Democratic politician. But I want our democracy demands that we keep on the clock."

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FOUND SAFE AND SOUND

Once lost, the silent film *A Page of Madness* resurfaces with a new live score



*****BY SHAUN BRADY

► **WHILE THE PHILADELPHIA** Film Festival performance of a new score for the Japanese silent-film oddity *A Page of Madness* is a world premiere, some Philadelphians may remember being present for a very similar event a few years back, when composer/bass clarinetist Gene Coleman and his *American/Japanese Ensemble N JP* provided a largely improvised soundtrack for the film at International House on Halloween 2006.

But nearly every detail has changed this time out: I-House's restrictions; Fairbank Theater has since been renovated; Coleman's collaboration with shakuhachi master Akikazu Nakano are on a much more detailed second, remastered VHS; but that was secondary then, rendering the already oblique film nearly unrecognizable, has been replaced with a beautifully restored print from the George Eastman House.

"It's debatable whether you can even do that visually with VHS; but this is a restoration of the film as it is," Coleman laughs. "It was redubbed, like watching a new storm. So I don't see a lot of overlap in terms between what will be two completely different experiences."

Starkly pointing up the film's changed circumstances, the print and score will premiere from their Philly premiere to appearances at MoMA's International Festival of Film Preservation. There are hopes that the 1926 film's first-ever-long-format DVD debut (it has never been available in any home video format in the U.S.) will follow.

The story of a killer who works in a mental asylum in order to keep an eye on his wife, committed

there after the murder of their child, *A Page of Madness* stays true with a carefully chosen mix of effects, experimental techniques that wouldn't come into vogue for decades.

"The use of filmstrips within the film is just so weird," Coleman says. "Not only could I actually imagine experimental features arising, going with the imagery, I was also fascinated with the film as a historical artifact. So early on, it was playing these cinematic devices which didn't become widely used until the 1930s. There are parts of the film that look like something Stan Brakhage would have done."

An interest in the visual arts has long been a tandem with Coleman's career as an improviser and composer. With various ensembles, he has performed scenes for other films, such as the Soviet silent *Delius: Queen of Mars*. In addition, his work has frequently been inspired by architecture and been accompanied by film; he has made up structures from around the world, like those featured by *A Page of Madness* since encountering it at a Chicago screening more than a decade ago.

The film has that effect on people: obscure and difficult, it can't be spelled over scores, turning a second

dedicated cult over the years. Other musicians have composed their own scores, from indie rockers Superchunk to Philip Johnston of eclectic post-rock The Marsicans. Brady, each of whom have wildly different tastes — a hallmark of works in the film since its creation.

"There's a lot of controversy with the film between people who want to see it as this experimental masterpiece, and other people who see it as almost a minimalist period melodrama," Coleman says. "Having a soundtrack for the film may turn it's clear to me that it really does mirror a kind of these realizations. But at the time when I finished *Koyaanisqatsi* made the film, I knew exactly what he was thinking. There was no *Brakhage* or New Wave scenes or anything like that to make unclear what he was doing. I think someone watching the film for the first time might get a little frustrated by the visuals and not be able to take the narrative, as they walk away from it going, 'Wow, that had some really amazing abstract weird shit in it.' It would be easy to see them as it like that and not really get to the point about how they were actually trying to do all these things together."

The film's history has been almost as convoluted and frenetic as its helmsman's narrative. *A Page of Madness* was long thought even by its creator to have been destroyed during World War II, only for a print to turn up in the director's garden shed decades later. Nakano re-released the film in 1971 with a newly created score, which added another twist to the story when Coleman found out about it recently.

"There are pieces of that soundtrack that are very similar to things that I had composed when I started to think about this project," Coleman says. "But the real connection there is when I showed him the long Japanese version in Japan, Akikazu Nakano, and within the first minute we were watching the said, 'Oh, that's my teacher.' It turns out that the shakuhachi featured in this version was played by the renowned Kotozumi Yokoyama, Nakano's master."

Throughout its existence, Coleman's *Ensemble N JP* has been dedicated to the blending of new techniques — East and West, composition and improvisation, and perhaps most vividly, the traditional and the experimental. While the group constantly moves, the ensemble's one constant is its integrating of all Japanese positions of traditional instruments like the shakuhachi and the koto with a variety of Western instruments, employing both in very non-traditional fashions. The ensemble was a parallel with the nature of the film itself, which he says can be read in part as a critique of "Western influence on Japanese society in the 1930s."

"I don't think the film ever tries to overly denigrate anything that you would call 'Western,'" he continues, "but certainly present a question within the film that would allow you to think about that relationship. The director in the hospital deal with what looks and clearly have taken in their minds of western scientific and medical practices, while I like to see their efforts are a new case in what you would call traditional Japanese thinking. So there are these elements contrasting, and I think it was an effort to create a musical text which also plays with some ideas about Japan and Western elements running alongside each other."

*****by shbrady@citypage.net



MAD HIRE: Local composer Gene Coleman has the original score to the 1926 Japanese silent film *A Page of Madness*

***** philadelphia film festival

► *A Page of Madness*, Fri., Oct. 20, 8 p.m., 2015 International House, 1022 Chestnut St., 215-222-2534, philafilmfest.org

NIGHT ON THE TOWN

A Philadelphia-based director's first feature film hits close to home



***** BY SAM ADAMS

► **TANYA HAMILTON WASN'T** raised in Philadelphia. She wasn't even born in the U.S., emigrating from Jamaica with her mother when she was 6. But when it came time to shoot her first feature, *Night Catcher Us*, the Northern Liberties resident was adamant about shooting in the city she's called home for the past decade.

The film's producers, not surprisingly, felt strongly about moving the production to New York, partly for tax reasons and partly out of their familiarity. But Hamilton knew the story, which stars Anthony Mokea as a Black Panther returning to his old neighborhood after years in self-imposed exile and Kerry Washington as a radical to reveal community activist, wouldn't play properly in a changed setting.

"There's a sense here that doesn't exist in New York," Hamilton said early this week at a coffee shop near the house she shares with her husband and 5-year-old daughter "May be Detroit. Because the poverty here is so pronounced, and there's a sort of economic segregation. I think there's an interesting connection with our past." At Sundance, where the film premiered last January, she proved what she called the city's "defiant blackness." "The gritty blue-collar gritty that is so much a part of Philadelphia is hard to lose."

Hamilton spent more than a decade on *Night's* script. She took a screen version to the Sundance Labs in 1999, and received a \$50,000 grant from the Pew Foundation in 2004. The story and its characters changed shape many times over the years, but emphasis shifting

from Mokea's damaged revolutionary to Washington's single mother to Hamilton, because a mother be with. But she remained focused on the idea of "people coming home from a war" a quality that figures more literally in some of their other unproduced scripts.

The ideal of what happens to combatants after political conflict gets out is one that has fascinated Hamilton since childhood. Her Jamaican mother, Hamilton says, has never had much use for U.S. politics, but when Hamilton was a child, worked for a time as a nanny to Carol Greer, a Washington, D.C., woman who participated in freedom rides during the 1960s, Greer was arrested for taking part in a White House sit-in protesting the police strikes in and rights activists in Alabama. By the time Hamilton met her, however, Greer had become deeply disillusioned with political activism as a student code, focusing her energies on providing housing for women and children struggling with domestic violence and drug addiction.

"It was that realization of how a person's political and extremely sensitive told," Hamilton recalls of her "Grand Carol," who remained a close friend as told her

death last year. "The door was always open, which could be perfect. There was always someone on her couch, whether it was a person from Liberia or someone whose house burned down and needed a place to stay with their own children."

When I ask whether Hamilton has ever considered her own political roots, she responds with a laugh. "Not at all. It's absolutely preposterous. I grew O-Gas 45 on his birthday. I believe he's the winner of my cup. I make phone calls. That's about all. There's no violence in my own personal life. I've been totally pale to me, but as a film maker, whatever side of me makes me obsessed with these films and the spirit of justice says that I'll make films. I want to make films that are true to the way I see the world and how we see social reform."

In *Night Catcher Us*, the past is always present, as tangible as the Greenpeace banners above the film was shot, which Hamilton says required little modification to look as they did 30 years ago. "I think we requested the outside of Henry's house, and that was it," she said at Sundance. "I behind the newspaper in Washington's kitchen are better holes and blood stains, more orders of a more violent time hidden just beneath the surface."

Also part beneath the surface is the city's long history of animosity between the police and the African-American community, a constant but complex presence. At the time the movie takes place, the memory of the day in 1970 when the police raided the Black Panthers' headquarters in North Philadelphia and forced residents to stop asked as the adults would still have been raw wound on the collective consciousness, continually asked by the nation's interest of Mayor Frank Rizzo, who was the police commissioner at the time of the Panther raid. Learning since thwarted Hamilton's attempts to weave such history of Rizzo into her narrative, but suppose it's a necessary part of the city's history and fill in the background.

The city has changed in many ways since then, but some things remain the same. A scene in the movie in which a young Black man is killed by police for making bricks throw a construction site was based on an incident Hamilton's husband witnessed in their neighborhood shortly after moving to the city. "This was before it was defunct," Hamilton said. "Although the industry perspective is that young African-Americans are only as interested in multiple film, mainly so-called 'urban' comedies and action movies, Hamilton describes visiting a Home Depot in the midst of production was the producers' Talent, which is said with the likes of an Black Panther co-founder (and current Philly resident) Bobby Seale and being an on-set, young Black women run up in line as if it's just spotted a super celebrity.

That, Hamilton says, is proof enough there's no audience for the film by either traditional or house crowd, if only she can manage to reach them. "I've seen conventional wisdom says you don't market a movie to someone who's black and it, because you're never going to get that audience," Hamilton says. "And I'm not saying it's completely untrue. But it's a little like HBO on Spanish. Put it in their language and you'll get on machines."

***** www.philadelphiaindependent.com



PHOTOGRAPH BY MICHAEL J. SULLIVAN. STYLING BY JESSICA L. HARRIS. HAIR BY JESSICA L. HARRIS. MAKEUP BY JESSICA L. HARRIS. DRESS BY JESSICA L. HARRIS.

* *Night Catcher Us*, Fri., Oct. 22, 7:30 p.m., *Power House Theatre*, 1412 Chestnut St., Sat., Oct. 23, 12:30 p.m., *Rio Pine*, 214 Belmont St., 212, 800-527-5274, blackphilly.org

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Sunset Park

★★★★★ By Paul Auster

Parental anger breeds the monsters of an well-known yet all-too-often overlooked character, Miles Heller's life story unfolds over the course of Paul Auster's latest novel, *Sunset Park*. We meet Miles, a 36-year-old man on the verge of leaving the city, and later encounter it all hypochondria, then a woman in a black dress, and finally a woman in a black dress. Auster's narrative is a series of events that unfold in a way that is both surprising and inevitable. The book is a masterpiece of storytelling, and it is a pleasure to read it.



Bill Bryson's *My Year of Flops* is a collection of his most popular essays, and it is a pleasure to read it. The book is a masterpiece of storytelling, and it is a pleasure to read it. The book is a masterpiece of storytelling, and it is a pleasure to read it. The book is a masterpiece of storytelling, and it is a pleasure to read it.

Girls to the Front

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From, where writings now called *The Kingdom of the Blind*, clearly speaks for a generation—and that devotion is tantamount to a religion. (Sept. 23) —*Andrew Hines*

My Year of Flops

★★★★★ By Bill Bryson

My Year of Flops is a collection of his most popular essays, and it is a pleasure to read it. The book is a masterpiece of storytelling, and it is a pleasure to read it. The book is a masterpiece of storytelling, and it is a pleasure to read it. The book is a masterpiece of storytelling, and it is a pleasure to read it.

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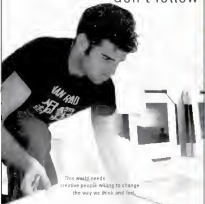


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SOUNDTRACKS EMPIRE
lych-Skram did to move
some chairs included
Weathering Heights, *Brake
Bones* and *The Last
Emperor*, for which he
went on Oscar in 1987.

City Pages: Your most recent version of *Best Music* issue, like us on the Moon, borrows some of the field recordings from your "herzog" period but seems much less cluttered. What is that about?

Ryszard Wiskulski: I wanted to follow the philosophy of John Cage, that there's no boundary between sound and noise. I have never been able to successfully that before as an artist. I've used



FILE Maybe it's been in the past 10 years, but every time I play the me and piano and fewer and fewer collaborations. And strip down my shows, I strip down the music, perhaps. The style I play is very simple and single-minded. I really am just a composer who plays piano

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► WHERE'S THE BEEF?

Want to sit about the word "directness" that makes me want to reach for a gun? It's not Bertolt Brecht, certainly, or his collaborator, composer Kurt Weill. Their work together is brilliant, rooted in complex theory, and artistically and ideologically rigorous. No, my problem with the term is its regular misuse by followers and adapters, who think "directness" is merely a synonym for "edgy," "in-your-face" or "disruptive" (whatever that means).

Consider *Therapeutic Opera*. It's a play with songs—but not a musicalized musical—then in equal parts a bear-grip comedy of manners and the darkest of parables. (When Tilly Swanson, daughter of a parents barely names the rock and roller. Macbeth, her parents are up in arms—4's bad for business.) The macabrely strange "Mach the Knife" pretty much encapsulates the tone, and it's important to remember the work's cultural context—Therapeutic premiered in Berlin in 1958.

At the **Arden Theatre Co.**, *Therapeutic* gets a very messy production that on its own is often enjoyable (though overlong). The design work—lighting especially—is sensational. The rears may lose bits of stagecraft, and the pace has an impressive sense of cohesion. And Eliza as it is with sex, drugs and rock 'n' roll, it certainly is edgy.

But where's the beef? This translation by Jeremy Sims and Robert Macdonald is self-conscious and self-indulgent, and less blunt force than styles and poetry. (It's this original has all of it.) A Mark of the setting is under-characterized, especially the women. TV-ready Macbeth. The singing is good, but only Mary Martin (M. Pichard) makes it a genuine statement of character and really makes the words fit. But, for the most part, Tilly and Jerry, superbly done on their own terms, feel too much like Broadway show moments. More problematically, this *Therapeutic* is nearly devoid of danger and politics—surface grit without bite.

So it's a shame that Arden's *Therapeutic* offers a lot of extra music, and by logic from the very earliest the audience will miss many new lines. But they will get only a vague sense of the power of the original. (On opening night, director Terry Malen on the spot before the second act to announce that the Philadelhian had won, which struck me as the most Brechtian moment of the evening.) Through Nov. 7, 824-848, Arden Theatre Co., 49 N. Second St., 215-622-2122, ardentheatre.org

—David Anthony Fox

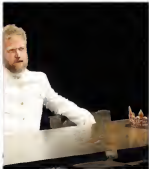
► THE FOREST FOR THE TREES

I expected a lot from the **Widow Theaters'** last job at Shakespeare in 33 years, artistic director Haskin Zukor's "during new years" of *Macbeth*. Certainly the words "dramatic" and "new" and "completely describe in all of the White's work."

But not this time.

While effort is thoughtfully extreme the text—much of the *Macbeth* in clear, well-spoken—is matched by a respect for the play as ghost story and psychological thriller, rather than a consistent or anything new, and a big help to the rest of the cast.

That verbal clarity came at a price. This *Macbeth* may sound like hours, after sounder over-exaggerated and deliciously grotesque. While this approach makes sense—no making Shakespeare's verse with anything—C. J. Wilson's understated role character's early social uncertainty about "facing the witcher"



Macbeth with C.J. Wilson in the title role runs nearly three hours

JAM ROBERT

production is a royal sunset by the end of his long job as a partner. Likewise, her body is a clear ambition to be in *Macbeth*. *Arden* is a long performance. Even Shakespeare's blizzard come relief—James Adame's dramatic drunken porter—feels sublimely tedious. What at first seems a serious approach slides into boredom.

The physical production is impressively impressive but ultimately frustrating. Consider the witcher. At first, the "wired sisters" (Nika Adame, Krista Apple and Richard Jeffries) wear the reds, wearing costumes of modern war's chaotic confusion. Zukor makes them supernatural, though, with more music—which might be impressive if we didn't see the wires, couldn't hear the actors crawling out position for their act. (Heads fly in, or had it been *Crucial* Tiger.)

Macbeth began a decade ago. By the end, they're past the state of mind.

Miss Kari's black parking garage landscape, Gert Boker's black stark modern costumes

and Tyler Macdonald's sculpted lighting, have shadowed and hand-held illumination (the lights, the lights) in a way that is on, but don't deliver beyond ghost-story thrill. The act of faintly seeing the empty concept for one scene in an old London park, the lighting becomes perfection, and the modern urban warfare metaphors dissolve into the essential rushing about in general, impossible map for fun. Even the inevitable *Widow* production disappoint. After three hours of poetry and a distraction, do we really need a scene of a woman in a dress? *Therapeutic* Nov. 7, 824-848, Widow Theatre 265 S. Broad St., 215-645-7024, widowtheatre.org

—Mark O'Connell

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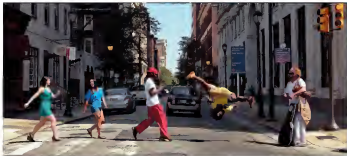
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—*William Shakespeare*

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+ TRUE FICTION

Can we trust a photograph as

2007 While the president's official imaging program like PhotoEye has not even been photographed as it is requested as one of its "wildly acquired" in the FBI intelligence. Photo Arts Center's new in-house, analog photography explores the space between truth and fantasy through 21 of their own images. The research plan is to try to figure out which photos are taken with the truth and which "documentary" photos are actually staged. Big to see on the roster include the *Rocky Horror Movie*, a *Dark Side of the Moon* by David Laundy and Gregory Cerebino, which known for its surreal depictions of American soldiers in Iraq, and *Outstanding anywhere* by Rembrandt up the street all the way like Greg Cerebino.

loaded imagery to manipulation by digital technology," says PPA's executive director, Sarah Balla, who hopes to promote the center's efforts.

phy that analog and digital photography aren't necessarily exclusive.

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+ BALTIMORE
AVENUE DOLLAR
STROLL

It was only supposed to last until August, but the Dollar Million Walkmore Avenue has been so popular, the University City Theater decided to let it go back for one more go-round. "We had an awful 1,000 to 1,500 people on the summer," says coordinator Lee Marx Brownson. Among the movies you can catch

up the one little ol' bush
we dog and cat legs from
Belmore Avenue The Shop
beginner's yoga class from
Studio 34, and was in from 1

system. You please

—Hrvoje, 30-year-old male

The Car is a 1994-1995 3000. [Buick.com](http://www.buick.com) is a good place to look for more information on this car.

► www.pearson.com/longman

+ MORE SUPPLIES

Fans at the American Left and the Right can tell you little Berlingham isn't strictly a standup comic. There are usually a few criss-crossers who'd already made it on *Weekend Update* and *Other People's Shows* before he came along, and his remarks have had less to do with comedy, which means some substance and everyday religious life. The more he's on the stage tonight, the more we'll get the undisciplined version where he probably will tell us the New York stage tonight. It will be a bit like a comedy show. But not.

...and the 1990s.

Ther. Oct. 14, 1933, 255-257 with
Miss Gail, Grand Haven, Mich.
Grand Ave. Grand 127-173 1935.
Grand Haven, Mich.

PROGRAM

10.15

! [check your browser settings](#) !

★ LIGHT DRIFT

In honor of Georgia's Phillips, the Maxell Arts Program (MAP) is forming public art interactive Fun Light! Day!, a nighttime art installation consisting of all the Shelby Hall theater seats, each wearing a custom artwork. Mirages' Yoon was selected 50 glowing make frequency address cartoon arts on hand and it water that respond to human presence and touch — a "natural" interaction. Yoon calls it. In 2008, based on her Yoon means featured White House White Light, a response-based around and light show for the Olympics in Athens. Her latest exhibition, *Lifeless*, M.A.

schools of community building and of environmental preservation. We're encouraged to respectively manipulate the LED, recyclable silk into lighted patterns of different order and intensity. Kelly laid out instructions to draw at the water, as the result, a swirl. Link like a compass. Connect. Free grid. "For me," Yoon says, "it's really important that there is an opportunity for the public to participate." Consider that your personal satisfaction.

—Charlotte Weaver

Opentownship Pa., Oct. 13 & 20, 2-5 p.m. See through the 10th Annual Audio Between Thermal and Model Street, 215-485-1752. See what's up.

◆ HOMESAPIENS/ATYPICAL

In up South Philly neighborhood, residents are fighting back to save parking spaces. This does not fly in Old City and that's too bad. Because it means it will be easier to reverse a spot by the Paoli. Brute that worked. Friday and Saturday, the place

gets flooded with HOMME RAPIDS, a group that plays with low no relate to our audience in various circumstances, interesting games including ball, social dance and Afro-Cuban music. The group was invited by Vibe. Johnny, a first-floor hip-hopper, has toured with Roscoe Harris. Previous events and still stand time to be a world take-over on sport, martial arts. Johnny leads up the dance. Over group. [Event and] trust me, the guy can beat a move. One that shows out. The Brute makes room for Atypical, a small, artist-driven performance on the site. as dance/dance/gymnast Olive Proulx, presenting everything from a 12-year-old piece that explores the lives of everyday people, to a new work with brother Phyllis. These, who'll return. It's the 10th day to see up. On the right, and back, and Robert. Patrick, a silent performer in traditional Irish, looks like a silent of world. Let's like a world of world. Let's like a world of world. Let's like a world of world.

nightly running. —David Koval

nightly running. —David Koval

◆ DANGEROUS PONES

We understand Dangerous Ponies by calling them "pony." Sure, they still talk about (Paul, Rick, Perry) in a



lightly maintained casual role where one pony went overboard into the next, right on time and right on time. But the real story up the Philly Group is a group responsibility from month. "What the World Could Be," to become a world problem, to a particularly affecting

mode of music key songs. —The Ponies first venture into darker waters. Dangerous Ponies on Cherry. They're the two-part "For Money" by her brother. And dangerous when he was on the military. It's followed by the strong "Let's Get Out of Here" which is. To Johnny "Johnny" Kelly. Pony some times for their Philly record. Some times, but don't forget the two punk and glitz.

—John Voth

Philly, Oct. 13, 2-5 p.m. 40-40 with a lot of fun. See 10th Annual Audio Between Thermal and Model Street, 215-485-1752. See what's up.

◆ VISUAL ART

We're all about that picture to save a thousand words. But for the 10th Annual Audio Between Thermal and Model Street, 215-485-1752. See what's up.

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looks as the Greatest Hit for Nothing Failed Else. Somewhere in the overlapping part of these Venn diagrams, Danielle and Bruce collaborated on The KLF's *Gianna* on a few songs released on the major compilation cassette. The tape has of these early days



going as low as five letters from
that a case. New known as

the original formula—Freese's arrangements around Demille's guitar and vocals—with a much more polished, practiced sound. Hopefully that maturation won't keep them from covering something by an old Slovenian indie

—Matthew Hella

Page 104, 105 & p. 106, 108 with John
Vanderhook, The Angel of St. Louis
St. 110-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044-1045-1046-1047-1048-1049-1050-1051-1052-1053-1054-1055-1056-1057-1058-1059-1060-1061-1062-1063-1064-1065-1066-1067-1068-1069-1070-1071-1072-1073-1074-1075-1076-1077-1078-1079-1080-1081-1082-1083-1084-1085-1086-1087-1088-1089-1090-1091-1092-1093-1094-1095-1096-1097-1098-

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—Peter Burrows

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portioncontrol
By Cheryl Lajon

MIND OVER MATTERS

“YOU’LL BE AMAZED how efficiently these come together when you free yourself from the American convention of putting meat at the top of the plate with a starch and a vegetable on the side,” writes New York Times columnist Mark Bittman in his *Food Matters Cookbook* (Simon & Schuster, Sept. 28; the companion to his 2005 best-seller). The advice falls in lockstep with his creed — that if one values personal health and the health of the planet, he should consume as much plant matter as possible, square meal what he demands.

It's sound thinking, dissociated in guilt detail in *Four Mothers*. But as a shock in his own history, says later, it's always left me uneasy. Maybe you feel the same way if I want beer and porkchops a year, you in goodness night I'm gonna get beef and pork fat on a bun is it really possible for me, screaming survivors, to up and change what I like, how often, how often? Disrupting one's self to make the choice different.

Once I actually dropped my grassy gloves long enough to try a few of the 500 recipes in the book (at least, though I realized I'm a vegetarian), I began to see real results in my constitutional, budget-conscious rights, but rather in my ways to reach toward preventing a free and voluntary I am not going to become a leafy-green guacamole night, but sticking out of this book, and this will not only be a great way

The *Food Me* series cookbook is broken down into nontraditional, info-packed chapters — There are beef, seafood or chicken sections — along, you'll find with starting points like soups, grains, veggies and soups. If not a vegetarian cookbook, Meat and fish leave their places here. Worked into recipes like chili-chicken chivito and "Happi" John variation, Bittman's true love (the meat) is repeated throughout, never dressing up his ascriptions when a shacchi (and maybe dry) lunch sentence will do.

The crystal-clear soup I selected for my next dinner—a Provencal-style vegetable stew, each flavor picked spoonful by spoonful with tunks of zucchini, eggplant, bell pepper and black olive, and wine-braised Swiss chard. Rinsed with crushed anchovies and dusted with toasted almonds—left me more than satisfied. More impressively, my efforts turned out to be well-timed: I was to receive a vegetable garden in a future lifetime, which has claimed its rightful place on my kitchen shelf next to herb books with raw shakes written over it.

EQ RIDE: Though there are plenty of creative searches on Matthew Levin's menu, some of Adams's best drives are straightforward. Take the late carpoolers, with long beds, Garry Smith apples and rice

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Exemple 1

FROM THE LATIN

Matthew Levin executes ambitious lesson plans at Adsum. **By Adam Erase**

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You've heard about the writing on the wall — but what of the writing on the table? At *Adrium*, chef Matthew Levin's lasciviously anticipated debut, No. 35 bears a scalding scorch-on note: "FU Matt."

While the disassembled bones were sent away by a driver assigned to Lerman's spacious Black-Add pickup truck, a plied Lerman's spouse horrified by Adam's lack of civility, all that's known about the author is that he, or she was a chemistry student in a high school in Schenectady, N.Y., source of the suspicious inkblot that eventually made their way to Queens Village.

At Adam, Lerman is the one saying FUD to the ultra-refined food he was cooking upstairs. Adam's pierogies with smoked butter and potatoes with fine grana, a Pied de Cochon of their own, where dinner is set to 'tille M. & V. and V. and V.

The name means "I am present," and though it sounds more like an Erol function than a Lotanidone, it fits the 25-year-old chef Adams in the third concert he's hosted since leaving the

Hiltenehouse Hotel, and the first to come to fruition, this one with the help of co-owner and hospitality insider Ker Wreckersmoe. "I thought this was the next step in the natural progression of my career, that it would happen one day," Levin said during our interview. "It was a hell of a lot harder than I thought."

Humble pie for Levin and apple for us, pumped with furious desire de lauder, hand-berth-grown morsels for a thrilling Far East reflection in an American choice. Does it might be a strange place to begin, but the hazard of space lends the pie a survey quality that could qualify it as an appetizer. I think of it as an apple-curry, tossed with one of the finest wild rice croissants on town.

At Adams, the net and lobster get their lines crossed in wonderful ways. Curried on the octopus. Butterworth on the scallops.

MONA, ROSE AND JENNA COVERAGE AT GYPHAPAC NEST MEETING

Park butt got the slow roast in preparation for a mole sauce made with everything from bananas and potatoes to black olives and balsamic. You'd never be able to pick out any of those flavors in the clay-colored sauce for any of the other 26-plus ingredients, but blended, they created an earthy cloak for the

2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 26



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[This week in eats] food & drink

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Farmhouse Ale Dinner at South Philly Tap Room
Sun., Oct. 17, 5-9 p.m., \$50 all you can eat/drink ►
SPTN is hosting the second Farmhouse Ale dinner,
featuring harvest dishes and equally fall-tastic beers.
The \$50 ticket includes all you can eat food, all you
can drink beer, tax and tip. The chef/owner Scott
Schroeder (before) includes Nick Muen and Short Wade
of Southbrook, Gene Giff of Cooches and baker Patrick
O'Malley of NYC's Balthazar. To drink: Oronago
Biergarten, Stripes Dupont, Sly Fox Saison Vie and more.
Tickets can be purchased online, over the phone or at
SPTN. South Philadelphia Tap Room, 1200 Myrtle St.,
215-571-7747, southphillytaproom.com.

Blacktoberfest-Sat., Oct. 16, noon 8 p.m., free admission
► Christian Street will play host to the second
annual Blacktoberfest, a day-long party focused around
craft beers, good food and live music. The 4-hour
event will feature beers from the likes of Yards, Victory,
Guinness, Tröegs and Bell's. Food trucks like Crap de
Tous, Kage and the Dapper Dog will serve up hot grub,
and local bands will soundtrack the celebration. A \$10
beer pass, good for three beers, can be purchased online,
but it will be \$12 day of. Christian Street between 20th
and 23rd streets, blacktoberfestphilly.com.

**Greenstein Challenge at Square 1682 Sun., Oct.
17, 3 p.m., \$20** ► Square 1682 hosts the chestnut-
bottle recipe, featuring eight local chefs, including Mike
Stokkerink (Shed), Matthew Levan (Adams) and Peter
Wesley (Hestra Le Montre). Ticket sales benefit the
Philadelphia Academic charity, so tickets go to
students of the chef's food, plus Victory beers. Keep your
eyes peeled for judge Tony Luke Jr. Square 1682, Hest
Place, 121 S. 17th St., 215-563-8006, square1682.com.

**Pigskin at Percy Street Barbecue Serving Eagles
games through football season, pay as you go** ► Percy
Street loves the Eagles—not only are there smart deals
like \$3 Victory pretzels on offer but there's also Eagles-themed
Dips during all games and a raffle fans can
enter to win a catered Super Bowl party. During games
enjoy dishes off the all-day menu, which includes eggs,
macariche, pasta, sides and desserts. Percy Street
Barbecue, 500 South St., 215-625-4570, percystreet.com.

—Rachel Burgeon

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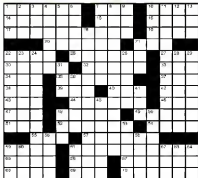
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- 6 Betting unit
- 11 Set for someone paid back
- 16 One model name (female)
- 20 Six tracks

- 17 Kind of shoe
- 18 Its name "Good Life"
- 19 Tackle box item
- 26 Building's floor
- 27 "I'm" actor (2)
- 28 In something
- 30 Reductive verb?
- 33 Noteworthy verb

DOWN

- 1 Mink (defensive area of)
- 2 "He..." (2)
- 3 Area in the city of Miami
- 4 Some water in a creek, ending
- 5 ...Gels
- 6 Quilts/covers
- 7 "He..." (2)
- 8 "2012/2013" (old) Fowler
- 9 Breadmaker's words
- 10 Distinctive, as South Carolina
- 11 Reason for an end
- 12 Clock containing a model of
- 13 Girl and Pussycat
- 14 Slowing to a snail's pace
- 15 Opposite bank/side
- 16 Places often followed with "its"
- 17 ending
- 18 Common pt.
- 19 Let's make a partner
- 20 Let's make a partner
- 21 "I'm" actor (2)
- 22 Not mentioned (2)
- 23 ...way
- 24 Poster

- 34 Mink (defensive area of)
- 35 Area in the city of Miami
- 36 Some water in a creek, ending
- 37 ...Gels
- 38 Quilts/covers
- 39 "He..." (2)
- 40 "2012/2013" (old) Fowler
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- 48 Places often followed with "its"
- 49 ending
- 50 Common pt.
- 51 Let's make a partner
- 52 Let's make a partner
- 53 "I'm" actor (2)
- 54 Not mentioned (2)
- 55 ...way
- 56 Poster

- 38 "It..." (2)
- 39 Mink (defensive area of)
- 40 Area in the city of Miami
- 41 Some water in a creek, ending
- 42 ...Gels
- 43 Quilts/covers
- 44 "He..." (2)
- 45 "2012/2013" (old) Fowler
- 46 Breadmaker's words
- 47 Distinctive, as South Carolina
- 48 Reason for an end
- 49 Clock containing a model of
- 50 Girl and Pussycat
- 51 Slowing to a snail's pace
- 52 Opposite bank/side
- 53 Places often followed with "its"
- 54 ending
- 55 Common pt.
- 56 Let's make a partner
- 57 Let's make a partner
- 58 "I'm" actor (2)
- 59 Not mentioned (2)
- 60 ...way
- 61 Poster



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